

Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Rachael Lynn Keplin,
viola

Arie Motschman, piano
Grace Kawamura, violin

Saturday, April 27, 2013

4:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Morgan Concert Hall

One Hundred Twenty-ninth Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
April 27, 2013

Unaccompanied Cello Suite No. 4 in E-flat, BWV1010

J. S. Bach
(1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bouree I and II
- VI. Gigue

Sonata for Viola and Piano (1919)

Rebecca Clarke
(1886-1979)

- I. Impetuouso
- II. Vivace
- III. Adagio

Arie Motschman, piano

Passacaglia for Violin and Viola

Johan Halvorsen
(1864-1935)

Grace Kawamura, violin

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Ms. Keplin studies viola with Catherine Lynn.

J.S. Bach - *Unaccompanied Cello Suite No. 4 in E-flat, BWV1010*

J.S. Bach most likely composed his set of *Six Suites for Unaccompanied Cello* during his time of service to Prince Leopold of Anhalt-Cöthen as Capellmeister from 1717 to 1723. Prince Leopold's court was Calvinist and did not call for elaborate church music – or an elaborate ensemble to deliver the music. It was due to the nature of Bach's post in Cöthen that allowed him to compose so much instrumental music including the first book of the *Well-Tempered Clavier* and the Six Brandenburg Concertos. It is still unclear of any particular reason that led Bach to compose his collection of unaccompanied suites but it is likely that they were either composed for educational purposes or court chamber music.

Suite No. 4 in E-flat goes far beyond the three previous Suites in its contrapuntal density and liberated imagination. The *Prelude* opens with repetitive arpeggios to construct complex phrases, just like the first suite but here, there is an even stronger sense of a need for improvisation: the arpeggios gradually descend into an emotional venture through a range of keys. The *Allemande* and *Courante* both have seemingly simple yet charming melodic lines. The *Sarabande* incorporates a continuous harmonic accompaniment with its melodic lines. There is a call and response relationship between and within each of the *Bourees*. The quirky nature of the *Gigue* completes the suite ambitiously.

“Through his imagination and compositional virtuosity, Bach transcends the limit of solo cello (or viola) by inviting the performer to hear interacting voices beyond those defined by the actual written notes.”

- Vincent CK Cheung

Rebecca Clarke - *Sonata for Viola and Piano (1919)*

In a genre of music that has long been dominated by male composers, it is both inspiring and enlightening to study a major sonata by a female composer. Rebecca Clarke, born in England, started her musical endeavors on the violin at the Royal Academy of Music. Like many of music's lost female composers, Clarke composed in the face of cultural stigmas against women and chronic depression. She made her living by developing an active performing career as a violist and later became one of the first female musicians in a professional orchestra. In 1916 she moved to a U.S. residency to continue her performance career. During her years in the U.S., Clarke obtained fame as a composer with her *Viola Sonata* (1919) and *Piano Trio* (1921).

In an anonymous competition sponsored by patron Elizabeth Coolidge, there was a tie for first place between Clarke and Ernest Bloch. The results of the competition placed Rebecca Clarke as a forerunner in 20th century composition. Clarke's entry was none other than the *Viola Sonata*, her most famed composition, which has since become an essential member to the viola repertoire.

Rebecca Clarke's 1919 *Viola Sonata* is a compelling example of a post-Romantic sonata with hints of Impressionism. The score of the sonata is prefaced with a French poem by Alfred de Musset titled “May Night”:

*Poet play your lute, the wine of youth
Ferments tonight in the veins of God*

In addition to the influence of French musical idiom both in the tonality and cyclical structure of the work (music from the first movement reappears in the last),

Clarke uses the French poem to set the intoxicating mood of the piece. The first movement [*Impetuoso*] begins with a trumpet-like fanfare of open fifth chords and almost immediately quiets into a mini-cadenza for the viola (the viola is marked *ad libitum* while the piano holds a bass chord). There is a tradeoff between the feelings of heedlessness and reconciliation that characterizes much of this movement. The second movement [*Vivace*] is characterized by harmonics, open intervals and chromaticism and gives the sense of a propelling, oriental-style dance. As in the French cyclical style, the last movement opens with an Adagio whose theme is a tenor version of the first movement's main theme. The sonata concludes with as much intensity and grandeur as the opening.

Welcome to the Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it. Welcome!

For more information about the School of Music, please visit
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